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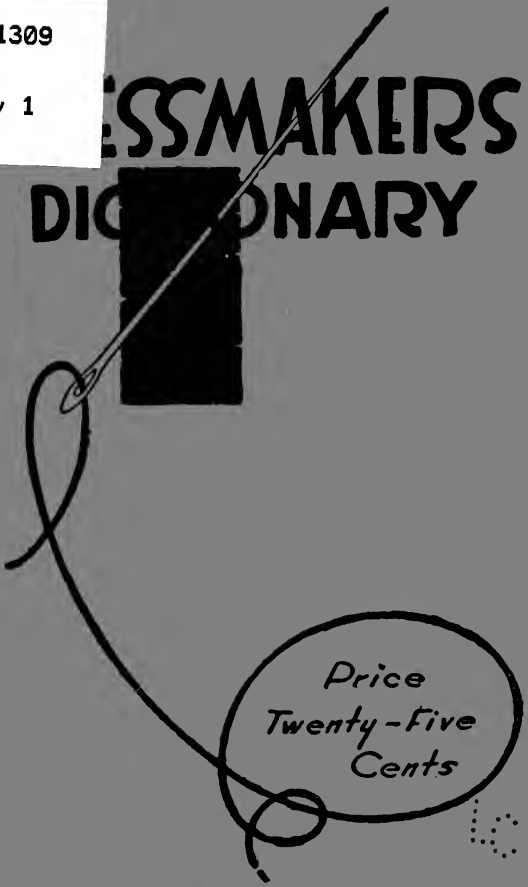

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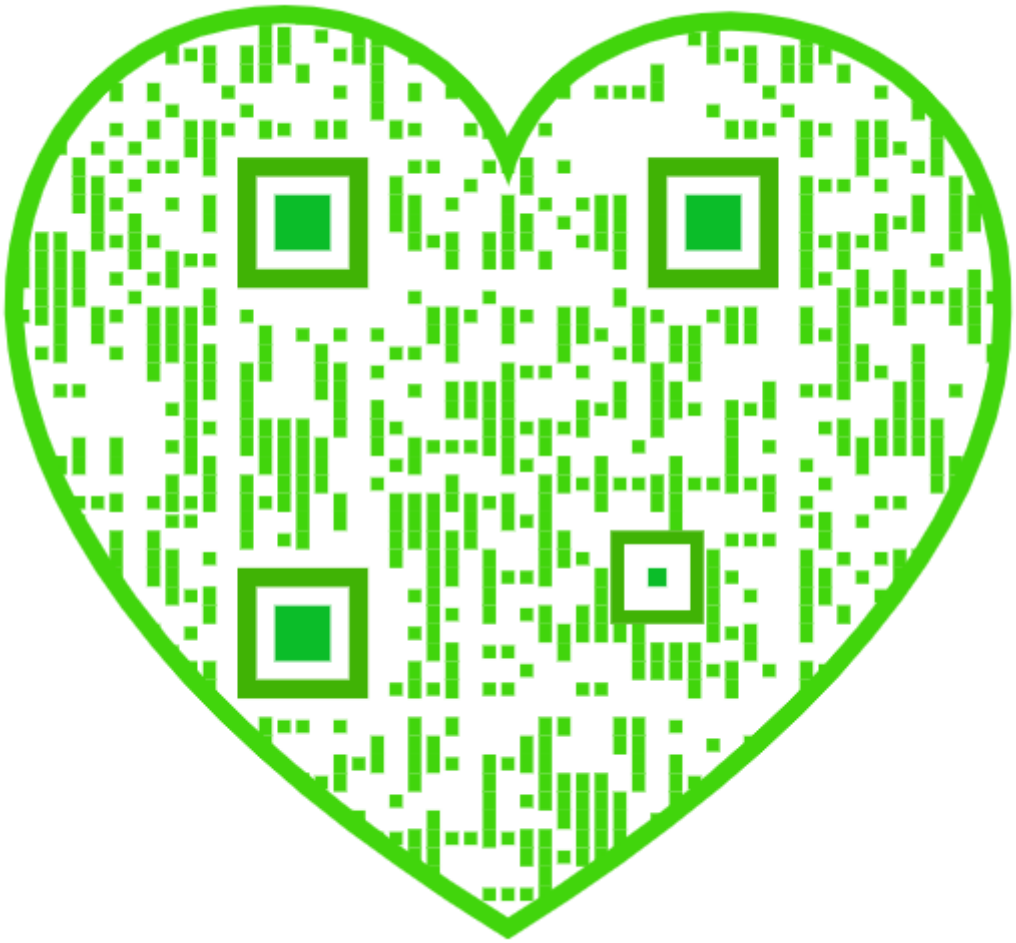

Dressmakers Dictionary

PRICE
TWENTY-FIVE
CENTS

Curtis, Homer S

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Compiled by
HOMER S. CURTIS
1916

no. 1.

With Our Compliments

THE purpose of this little booklet is not to bore you with things you already know, but rather to supply you with information that may prove useful and interesting.

A careful perusal cannot fail to aid you in tasteful and harmonious selection of fabrics for your suits and gowns, possibly strengthening your judgment and, perhaps, pointing the way to more beautiful and finer wardrobes, without an increased expenditure.

That you will find it helpful is the wish of the makers of

Fabric Terms

A List, Giving the Meaning of the Terms in Everyday Use at Dress Goods and Silk Counters.

Agra Gauze—Strong, transparent silk fabric of a gauzy texture.

Agaric—A cotton fabric of loop yarn construction, having a surface somewhat similar to a fine Turkish toweling.

Armoisine—Also spelled "Armozeen" and "Armozine." In the 18th century and earlier this fabric was used in both men's and women's wear. It was of a taffeta or plain silk texture.

Armure—In olden times this was the spelling given to "Armor." Comes in small patterns like bird's eye, pebble, diamond and other designs resembling chain armor.

Bandanna or Bandana—From the Hindustani language meaning to tie or bind in a knot. Generally dyed in blue, red or yellow colors.

Barrathea Cloth—Made in ribbed styles that alternate to produce a coarse granulated effect. This silk is of English origin, first made in both plain and twilled weaves.

Barré—A striped or barred design, woven or printed, returning from selvage to selvage.

Basket Weave—A silk deriving its name through the similarity to basket weaving.

Batiste—Comes in plain, figured or woven designs with small patterns. The silk batistes are sheer in texture.

Bayadere—Applied to fabrics in which the stripe, whether woven or printed, runs crosswise; that is, from selvage to selvage.

Bedford Cord—A wool or cotton fabric having a corded effect running lengthwise of the piece, the cords being very slightly separated. Cotton Bedford cords closely resemble a wide-welt piqué. See "Welt."

Beige—A natural color or undyed fabric.

Bengaline—A heavy corded fabric somewhat resembling poplins and is generally made with a worsted filling.

Biretz—This is sometimes called "Electoral Cloth." Made of silk and wool, being corded on one side and on the other of a cashmere or twilled design.

Bluteau—Also known as "Bolting Cloth." Of linen, hair or silk threads, characterized by the open mesh and used in mills for sifting flour, etc. Noted for the perfection and regularity of the weave.

Bombazine—This fabric is of a silk warp and worsted weft.

Botany—A fine grade of Australian wool. Applied also to yarns.

Bouclé—Having knots, loops or curls on the surface. Usually employed for cloakings.

Bourette—A rough surfaced effect, produced by introducing lumpy, knotted yarns at intervals in the weaving. Homespun.

Brillante—From the French meaning brilliant. This is a piece dyed fabric of a light, sheer weight, made of raw silk throughout. Chiefly used in millinery work and not recommended for other uses because of its tendency to slip.

Broadcloth—A fine woolen cloth, having a smooth, glossy surface, with a twilled back.

Brocade—This term is used in describing many fabrics besides silk. Shows floral, leaf, and other patterns in raised effects. In more expensive materials it is sometimes enriched with gold and silver.

Brocatelle—Used for curtains and upholstery purposes. It is made of silk and wool, silk, silk and cotton, and all wool threads of more or less silky appearance. It is inferior to the previously described brocaded fabrics.

Broché—The French term for "brocade." Elaborate figures woven on the surface of the fabric.

Cachemire de Soie—A broad silk material that has a fine twill, resembles cashmere in its finish.

Canton Crêpe—A fabric made of a fine quality

of Canton silk of crêpe weave, and heavier than crêpe de Chine or crêpe meteor.

Cashmere—A woolen fabric of twilled construction and soft finish, having the twill on the "right" side.

Challis—A light-weight, plain-weave dress fabric of wool or of cotton, or of cotton and wool; usually printed.

Charmeuse—A light-weight crêpe satin having a high natural luster.

Chenille Cloth—Has a chenille thread made in combination with cotton or worsted warp.

Cheviot—A heavy, rough-surfaced woolen fabric, either twilled or made of knotted yarns.

Chiffon—A sheer silk tissue of plain weave and soft finish. The word is often used to indicate light weight and soft finish, as "chiffon velvet."

Chiffon Taffeta—As its name indicates this fabric is a soft silk and has a fine lustrous finish.

China Silk—This silk is made in China and sometimes is known as a China Pongee. The name is also given to a class of Asiatic materials of a semi-transparent character. Is a plain weave with a lustrous finish.

Chinchilla—A fabric made of fine wool, having a surface composed of small tufts closely united.

Chine—Warp-printed. A fabric wherein the design, being printed on the warps, appears somewhat faintly and in indefinite outline.

Chirimen—A Japanese silk crape.

Corah Silk—Comes from the East Indies, is of a creamy-white color, light weight and washable.

Corset Cloth—A heavy satin in which swiveled figures are sometimes used. Principally for Corset Covers.

Côte de Cheval—A cotton weave with ribs running lengthwise of the piece and made of silk, worsted or cotton.

Cotelé—A silk of heavy ribbing that has from ten to twenty ribs to the inch.

Covert—A wool or worsted cloth, usually in fine twill weave, in small mixture effect.

Cravenette—A waterproofing process applied to fabrics made of silk, wool or cotton. Not a fabric.

Crêpe—Also spelled "Crape." There are several different kinds of fabrics in this class. They are of thin stuff crinkled in both irregular and parallel ridge designs.

Crêpe Charmeuse—A piece dyed fabric with a dull luster. Made with grenadine silk for the warp with a crêpe twist for the filling. Also the satin weave.

Crêpe de Chine—A smooth lustrous fabric with a finely crinkled effect, is pieced dyed, has raw silk warp filled with alternating twists of hard twisted tram.

Crêpe Lease—Resembles veiling. Very light and open and has both crêpe warp and filling.

Crêpe Lisse—An extremely light and highly glossed crêpe material.

Crêpe Météore—This fabric has a fine twilled surface and is very lustrous.

Crêpela—As its name implies it has a small crêped effect.

Crepon—A fabric made of yarns having a different degree of shrinkage and having a crinkled or blistered effect.

Croquete—French for "crackled." Fabrics having a surface broken by irregular sunken lines, the patterns thus formed being either large or small.

Crystalline—Very similar to Bengaline in appearance. Has a worsted filling.

Damask—Gets its name from the city in which it was originally made—Damascus. A silk that shows figures on a ground of contrasting weave.

Damassé—Applied to fabrics having a rich, woven design. Similar to damask.

Dimity—A fine cotton fabric, plain or printed, having a cord design running lengthwise.

Double Plush—A plush having a pile on both sides.

Drap d'été—Used in connection with materials of a light weight, designed to make up in summer apparel only.

Drap de Lyon—Sometimes called the "Cloth of Lyons." Very rich quality of plain silk.

Drap d'or—The English term for this is "Cloth of Gold." Has a golden effect produced by an interweaving of tinsel.

Drap de Soie—Also known as "Cloth of Silk." Both skein and piece dyed. A medium heavy weight, all silk and serge combination.

Duchesse—A satin fabric having the back woven in flat twills, with a smooth surface.

Duvetyn—A fabric with a soft velvety surface, made either of wool or silk. Originally made of spun silk. "Duvet" is the French word for "down."

Duvetyn de Soie—Made of spun silk and finished to resemble plush.

Eolienne—A sheer silk and wool material. Also in silk and cotton.

Epingle—This is a cross ribbed silk possessed of great wearing qualities.

Eponge—Of a sponge-like texture used principally for dress purposes.

Etamine—A sheer, open-weave of more or less transparent tissue.

Faille—On the grosgrain order, but different in that it is soft and has flat ribs. Comes in plain colors.

Failletine—A light and soft woven faille.

Filet de Bruxelles—Woven from silk and cotton threads. Has a small sized six sided mesh.

Fleur de Soie—In French this means "Flower of Silk." Has a satin de Lyon face and a back of satin.

Floconné—Having small flakes, in white or color.

Foulard—A soft light fabric both piece dyed and printed. Made in two-and-two and other weaves.

Futako-ori—A fancy cotton material from Japan.

A little silk is used in the weaving to give it the proper effect.

Gabardine—A light-weight twilled fabric, either of worsted or of wool; originally taken up for rain-coats, but now used for simple dresses and tailored suits. The word at one time meant a long, loose garment.

Gauze—Is thin and light and resembles voile. Made of hard twisted silk with doup weaving.

Glacé—Originally applied to a fabric having a glossy, lustrous surface. Now often applied to "shot" silks; that is, plain weaves wherein the warp and filling are of different colors.

Gloria—A silk warp with worsted filling, plainly woven and very durable. Cotton filled Gloria silk is also to be had. Used in covering umbrellas.

Gossamer—A soft silk gauze of cob-web texture. Used in veilings.

Granite—A weave in which the yarns are so twisted as to create a pebbled surface.

Grenadine—The French Grenadines are a gauze-like silk material of open-work design and with plain or figured patterns. It is also made of worsted and cotton threads. The American Grenadines are coarse heavy materials in plain and figured patterns.

Grisaille—This material has a gray effect produced by having warp and filling of contrasting black and white threads.

Grosgrain—This is a silk fabric for dresses, having ribs that vary from fifty to seventy to inch. The ribbing is quite heavy and the material is plainly woven.

Gros des Indes—This is the grosgrain of India. It is a silk dress fabric that has a rather broad diagonal weave.

Gros de Londres—The grosgrain of London. It has heavy and fine ribs alternating and sometimes ribs of two different colors. Ribbing is of a cross design.

Gros de Lyon—The grosgrain of Lyons. A coarse cross-ribbed material, skein dyed.

Gros de Paris—The grosgrain of Paris. For description of this see Gros de Londres.

Gros de Tours—The grosgrain of Tours. The cords in this fabric are very pronounced. It is a rich heavy ribbed silk, and although soft is very firm.

Gros de Venise—The grosgrain of Venice.

Habutai—A plain, closely woven Japanese silk fabric. It has a heavy sizing in both warp and filling in the weaving, this is afterwards boiled out. Habutai silks are usually piece dyed or printed.

Hammered—An uneven surface, as if the fabric had been beaten or pressed at irregular intervals.

Henrietta Cloth—Has a silk warp and worsted filling and is dyed in the piece. It is a twilled fabric that has a great many uses. Generally woven on three harnesses.

India Silk—These silks are made in India. They are plain weave of a light weight and made for dyeing in the piece.

Jacquard—Designs produced by the mechanism invented by Jacquard, whereby complicated figures are woven into the fabric. Such goods are known both as jacquards and brocades. See "Broché."

Japan Silk—This name is commonly used in connection with Habutai, although it covers a great variety of silks that Japanese manufacture.

Jouy—Printings in small, floral effects on silk or cotton, similar to Pompadour designs. Named after village near Versailles, famous from 1768 to 1815 for its printed linens.

Khaiki—A Japanese silk of plain weave, not so fine as Habutai.

Khaki—A color resembling that of the ground. This word is derived from the Hindustani word for "earth."

Kikai—A waste that comes from the reeling of raw silk.

Ladies' Cloth—A flannel finished in broadcloth effect.

Lansdowne—Has a silk warp and worsted filling. It is a twilled fabric of light weight.

Levantine—Foulards are often woven in this fabric which is of a twilled weave.

Liberty Satin—A soft piece dyed satin fabric with raw silk warp and single spun-silk filling. Originated by Liberty & Co. of Paris and London.

Lisse—Used for ruchings and trimming purposes. It is a gauze-like chiffon that has a crêpe twist.

Louisine—This fabric is made by weaving two or more warped threads together in a manner which gives a minute basket weave effect. The surface is coarse and of a mealy appearance.

Lustrine—Is a stout silk fabric with a very brilliant surface.

Maline—A fine net fabric of silk that comes from the city of Malines or Mechlin. Similar to tulle in texture.

Marcelline—A plain and closely woven, light, thin fabric.

Marquisette—A sheer, plain-weave fabric of silk or cotton, having a mesh more open than that of voile.

Matelassé—Having a raised pattern.

Melange—The French word for "mixture."

Melton—Stout, smooth woolen cloth, similar to broadcloth, but heavier.

Mercerizing—A chemical process by which a silk-like luster is imparted to cotton yarns and fabrics.

Messaline—A sheer, diaphanous closely woven satin that is wonderfully soft and brilliant. Derives its name from Messalina, who was the wife of the famous Roman Emperor, Claudius.

Milanaise Cords—The warp ribs in this fabric are made of cotton cords or some other bulky yarn. The special silk threads are doup woven in a manner that will just cover the cotton cords.

Millerayes—The patterns are very narrow stripes as indicated by the meaning of the word which is "Thousand Stripes."

Mohair—The fine, silky hair of the Angora goat. A lustrous fabric, made from this material.

Moiré—The effect of being watered or clouded is produced by a combination of heat and unusual pressure. Fabrics that have a pronounced rib show the moiré effect to best advantage.

Moiré Antique—This term is applied to rich qualities that show distinct markings of irregular nature similar to patterns used in ancient times.

Moiré à Pois—Shows a water ground with small round spot patterns.

Moiré à Retour—This fabric is especially woven for moiré patterns. It is folded so that only one half of the width is finished and then the other half is pressed so that the figure on the original half is reproduced on the other half. This insures the patterns being exactly alike throughout.

Moiré Française—This is a striped moiré in which patterns are produced by rollers of suitable width and spacing being used in the pressing.

Moiré Impériale—There are no sharply defined lines in this pattern which is of an all-over watered effect.

Moiré Métallique—As its name implies this moiré has a metallic luster.

Moiré Miroir—The making of this moiré differs from the others in that two richly corded fabrics are woven together, one above the other. They moired without folding. This process gives a rich, velvety watered effect when the pieces are separated.

Moiré Nacrée—An iridescent mother-of-pearl effect is obtained in these goods which are not folded in the middle. The watered lines are irregular and the cording is widely spaced.

Moiré Océan—Derives its name from the undulating wave-like effect of the moired design.

Moiré Poplin—Also known as "Watered Poplin." Wool and cotton filled. The wool filled goods have a softer effect than the cotton.

Moiré Renaissance—Designs are of the Renaissance origin and beautifully moired.

Moiré Scintillante—From the French meaning

scintillating, which gives an idea of its beautiful, glittering, watered pattern.

Moiré Soleil—The surface is brilliant and shiny, but the pattern is somewhat indistinct.

Moiré Suprême—This is the very highest quality of a watered satin.

Moiré Velours—An all-over moired pattern with soft and pleasing lines.

Mousseline de Soie—In reality this is a silk muslin which derives its name from the city of Mossoul, located near the site of the ancient city of Nineveh. It is chiffon finished.

Mummy Cloth—Derives its name from the similarity in appearance to the cloth in which the Egyptians wrapped their mummies. It is of a rough, granulated character.

Natte—If these goods are not properly bound they have a tendency to slip. The patterns are small basket weave.

Nun's Veiling—Originally a worsted fabric, but now also made in silk. It is a fine sheer material, principally used for veiling. As a rule it comes in black shades.

Obiji—Of Japanese origin. It is used in making Japanese sashes.

Ombré—Having graduated stripes in color which shade from light to dark, or vice versa.

Organdy—A silk or cotton fabric light in weight and transparent as muslin.

Ottoman—Ottoman fillings may be either silk, worsted or cotton. The ribbing is wide and flat and the fabric is heavy and plain.

Paillette de Soie—The meaning of this term is "Spangles of Silk." The spangled effect is secured in the coloring and weaving or by the application of spangles.

Panne—A light-weight velvet with "laid" or flattened pile.

Parisienne—A silk and wool fabric.

Pastel—Applied to tones of any color when exceptionally pale. Chalk tones.

Peau de Cygne—A closely woven silk having a lustrous, but uneven, surface.

Peau de Soie—Peau de Soie is somewhat grainy in appearance. It is a soft and satiny fabric made in both double and single face. It is of a good quality and has a dull luster.

Peau de Peche—Literally peach skin, similar to duvetyn, which see.

Peau de Souris—Literally mouse skin. Similar to peau de peche.

Pekin Stripe—The stripes in this pattern are usually satin and grosgrain alternating, the stripes usually being contrasting.

Pekine, or Pekin Stripes—A color design in stripes of equal width and with equal space between.

Piqué—A cotton fabric having wide or fine welts.

Plain Weave—A weave in which every warped thread interlaces alternately with every filling thread.

Plissé—Having an effect of fine folds or plaits.

Plumetis—A sheer cotton fabric ornamented with tufts at intervals.

Plush—The pile in plush is longer than that in velvet and is usually more than an eighth of an inch in length. The pile is principally of silk, worsted or mohair. Sealskin plush is obtained by imitating the real sealskin by the use of silk in the pile.

Plush, Hatters'—Hatters' plush is used in making men's high hats. It is a silk plush of special construction.

Pointille—Having a design in small dots.

Pompadour—Small floral designs.

Pongee—Of Eastern origin, plain and canvas-like in appearance. It is usually a tussah or some dark colored silk boiled off or dyed in the piece.

Poplin—A fabric having a silk warp and a wool weft, with a corded surface. Goods in which a similar effect is produced, but made in all silk, all wool or cotton are also called "poplins."

Poplinette—An extremely light weight poplin.

Poult de Soie—A soft and thick satin fabric very rich in appearance.

Radzimir—A broken twill effect made on eight harnesses.

Ramie—A plant of Chinese and East Indian origin, from which a strong, lustrous fiber is obtained.

Ratine—A fabric with surface resembling that of chinchilla cloth, but having smaller tufts with wider spacings between. Also applied to fabrics on the terry order.

Raye—Striped.

Rep—A fabric having a crosswise corded weave.

Reps, Filling—Filling reps are ribbed lengthwise, only the fillings that make the ribs being seen.

Reps, Warp—Warped reps are ribbed crosswise, so that only the warp which makes the ribs is seen.

Rhadame—This fabric is of a very good quality, and has a rather indefinite twill. It is made on twelve shafts.

Rice Cloth—A cotton fabric of sheer construction in which small nubs or knots appear at intervals.

Roman Stripes—Usually has a cotton warp, but none of the warp shows. Patterns are brilliant cross stripes of contrasting colors and silk filling woven so as to make a reversible cloth.

Royale—A plain ribbed fabric with ribs broken at frequent intervals.

Samite—In old English a silk stuff velvet or satin.

Sarcenet—Has its origin in a material made by the Saracene. It is a firm thin woven silk that resembles taffeta.

Satin—A foundation or basic weave, in which the filling is arranged to bind the warp as seldom as possible and is so spaced that, on the face of the fabric, practically nothing shows but the warp, thus making an extremely smooth and lustrous face.

Satin Charmeuse—Usually made with spun silk filling. It is a piece dyed satin fabric that has a hard twisted organzine warp.

Satin, Cotton-back—Cotton back satin is most

commonly used for lining purposes. Has a raw silk warp and cotton filling. It is pieced dyed.

Satin Crêpe—Gets its name from a rich satin warp and crêpe twist filling. It is very hard to dye perfectly.

Satin de Bruges—A satin of Bruges. A silk and wool fabric with a satiny surface especially designed for upholstery purposes.

Satin de Chine—The satin of China. Satin de Chine has a crêpe-like finish and is possessed of soft draping qualities.

Satin de Lyon—The satin of Lyons. This is a satiny cloth woven in a three harness twill. It is of firm construction and skein dyed.

Satin, Double-faced—Has both back and face warp and is reversible.

Satin Duchesse—An all-silk satin of a very rich quality. Woven on eight or twelve harnesses.

Satin Façonné—In French the meaning is "wrought or figured" satin. Distinguished by handsome Jacquard figured patterns on satin grounds.

Satin Feutré—A satin fabric with single spun silk yarn filling. Has a furry back, is woven on eight shafts and piece dyed.

Satin Luxor—A rich satin that is also known as a double-faced peau de soie. Has a rich and subdued luster.

Satin Merveilleux—The warp and filling are usually of contrasting color. Has a light and lustrous twill.

Satin Taffeta—As its name implies, it is woven with satin on one side and taffeta on the other.

Satin Ture—A satin fabric with a fine chevron cross-over pattern.

Serge—Although serge is now usually made of worsted thread, it was originally a twilled silk fabric.

Serge Moirée—A plain or striped ribbed fabric with spun silk warp and glazed cotton filling. Is moired finished.

Shantung—Originated in the Chinese providence of that name. Ecru colored pongee or rough plain fabrics of Tussah silk.

Shoe-Top Silk—Includes heavy twilled and satin fabrics to be used in shoemaking. Usually they have figured patterns and a cotton filling.

Sicilienne—A worsted filled fabric with a corded silk warp. Sicilienne is also a light chiffon fabric, or a mohair of heavy weight.

Surah Silk—A twilled silk generally woven two-and-two. The name is from "Surat" in India.

Tabbinet—A fabric of silk and wool like a poplin. Used principally for upholstery work.

Tabbis—The name "Tabby" is often used to denote a plain weave. It is an old term for watered or figured silk. Is rich in appearance.

Taffeta—Ranges from 70 to 120 picks per inch, with an average of 90 to 100. These silks are skeined dyed, plainly woven and have a fine crossed-ribbed appearance. For dress purposes.

Taffetaline—This is a piece dyed fabric with a plain weave. Has spun silk filling and organzine warp. An imitation of taffeta.

Taffetas Chameleon—A multi-colored taffeta, with a changeable iridescent effect. Generally made with two colors in the filling and a third color in the warp.

Taffeta Chiffon—A soft and lustrous taffeta silk. Much heat and pressure is used in securing the soft draping qualities of this fabric.

Taffetas Façonné—These taffetas are distinguished from others by beautiful Jacquard patterns.

Taffetas Glacé—A "shot" effect is produced in these taffetas with contrasting colors in warp and filling. The name means "frosted taffeta."

Taffetas Lustré—A stout taffeta silk with a brilliant finish.

Taffetas Uni—Applied to all plain taffeta silks. "Uni" is French for plain or smooth.

Terry—A weave in looped effect. Another name

for eponge and some forms of ratine. A velvet in which the loops have not been cut.

Tie Silks—These are used in making men's neckwear. A large variety in both plain and fancy patterns.

Tricot Silk—This fabric is also sometimes made in wool. Has a very narrow inconspicuous strip, resembling a knitted effect.

Tricotine—A material of slightly modified tricot characteristics.

Tulle—A plain, fine silk net. Practically the same as maline.

Tussah—The wild silk from which shantung and pongee are made. Applied to these fabrics when heavy and coarsely woven.

Twill—Applied to weaves showing a diagonal effect. Twill is one of the three basic weaves and is made in almost countless varieties.

Umbrella Silk—Used for covering umbrellas. Have specially woven selvages and a dye suited to the purpose. Both plain and twilled.

Uni Silk—A term used in describing plain or smoothly woven weaves.

Usuginu—A thin Habutai.

Velour—In French "velours" (velvet). Applied to certain fabrics having a velvety or plush finish.

Velour de laine, or wool velour, is a wool fabric with a plush-like surface.

Velour du Nord—A silk velvet of weight half way between ordinary erect pile velvet and plush.

Velours Chiffon—A light, soft and pliable velvet known in English as chiffon velvet.

Velours Embossé—Means embossed or stamped velvet. The patterns in this fabric are finished in relief sometimes secured in the weaving. They are also produced by printing with embossed rollers.

Velours Envers Satin—A reverse satin velvet with satin back and velvet face.

Velours Epinglé—A pinned velvet which is similar to wire velvet.

Velours Panne—A faced velvet having a peculiar luster obtained by finishing with a hot pressing or ironing effect.

Velours Paon—Derives its name from the heavily pressed finish which is known as "paon." In French this means "peacock velvet."

Velours Russe—A Russian velvet.

Velvet—These fabrics are made with a plain back and short, soft, thick pile face, which if longer than an eighth of an inch is called plush. A great deal of spun silk is used in velvets although they may be all silk or all cotton, or only have a silk face.

Velvet, Chenille—Has a double-faced velvet effect obtained by the chenille filling.

Velvet, Cut—A velvet with a face filling effect obtained by cutting rows of loops with a knife, to produce the pile. Some fabrics have velvet figures made in this way.

Velvet, Mirror—This velvet has the pile ironed down.

Velvet, Uncut—Made the same as the cut velvet, but without the looped pile being cut.

Velvet, Wire—This velvet has regular rows of loops across it which are cut to form the pile. The regularity is obtained by running a series of wires under the pile warp while weaving and then withdrawing them before cutting.

Velveteen—A cotton velvet that has both cotton pile and cotton back.

Venetian—A wool fabric, closely woven, in a fine twill.

Venetian Velvet—An organzine velvet, yarn dyed.

Vestings—These materials are heavy, often cotton mixed and made in fancy patterns. Used for making vests.

Vigogne—The French form of the word "vicuna;" applied to a soft woolen dress material.

Vigoureux—A worsted material, printed in the warp so as to produce a melangé, or mixture, effect in coloring.

Voile—A sheer, semi-transparent, plain-weave

Table of Proportionate Si

	CHILDREN					
* **Sizes**	4	6	8	10	12	14
Bust	27½	28½	29½	30½	32	33
Waist	25½	26½	27½	28½	30	31
Hips	30	31	32	33	34½	36
Back Depth	5	5¼	5½	5⅞	6¼	6
Back Waist Length	11	11¾	12½	12¾	13⅛	13
Half Back—Width	5	5¼	5½	5¾	6	6
Blade	8⅜	8⅝	8⅞	9⅛	9⅜	9
Front Depth	9¾	10	10¼	10⅝	11	11
Sleeve Length	10	11½	13¼	14¼	15¼	16
Top of Dart						
Front Waist Length	15	16	17	18	19	20
Neck	11	11¼	11½	11¾	12	12
Front Skirt Length						
Side Skirt Length						
† **Back Skirt Length**	24	26	28	33	38	42

*Sizes are for Retail Store Buyers' use. Garment Tail

†This measurement is taken from neck down on Chil

tes for Dressmakers' Use

	JUNIORS			MISSES				LADIES						
	15	17	19	14	16	18	20	34	36	38	40	42	44	46
½	34	35½	37	35	36½	38	39½	37	39	41	43	45	47	49
	25	26	27	24	25	26	27	24½	26½	28½	30½	32½	34½	36½
½	37	38½	40	35	36½	38	39½	37½	39½	41½	43½	45½	47½	49½
⅜	6½	6⅝	6¾	6⅝	6¾	6¾	6⅞	6⅞	7	7⅛	7¼	7⅜	7½	7⅝
½	13½	13½	13½	14	14	14	14	14½	15	15	15	15½	15½	15½
⅛	6⅜	6⅝	6⅞	6½	6¾	6⅜	7	6¾	7	7⅛	7¼	7⅜	7½	7⅝
¼	9½	9¾	10	9¾	10	10¼	10½	10	10½	11	11½	12	12½	13
⅛	11⅜	11⅝	11⅞	11½	11¾	12¼	12½	12¼	12½	13	13½	14	14¼	14½
⅜	16⅜	17⅜	18	17¼	17½	17¾	18	17⅞	18	18⅛	18¼	18⅜	18½	18½
¾	14	14¼	14½	14	14¼	14½	14½	14	14½	15	15½	16	16½	16½
½	19¾	20	20¼	20½	21	21½	21½	21½	22	22½	23	23½	24	24½
¼	12½	12¾	13	12	12½	13	13½	13½	14	14½	15	15½	16	16½
	35	36	37	36	37	38	39	41	41	41	41	41	41	41
½	35½	36½	37½	36½	37½	38½	39½	42	42	42	42	42	42	42
5	36	37	38	37	38	39	40	42½	42½	42½	42½	42½	42½	42½

ind Dressmakers take Bust measurements as a guide.

a's Garments only.

fabric of silk, wool or cotton—plain, or ornamented with stripes or figures.

Warp Print—See "Chine."

Welt—A fabric having thick, raised cords at close intervals, as in the case of Bedford cords and piqués. In cotton goods, when the cords run lengthwise of the piece, the fabric is known as a "warp welt." Sometimes called "wale."

Whipcord—A fabric with pronounced ribs or cords diagonally woven.

Worsted—A yarn or thread spun from long-staple wool that has been combed, and fabrics made therefrom.

Zibeline—A dress or cloaking material having a hairy surface.

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Lace Terms Defined

A List Giving the Meaning of the Terms in Everyday Use at Lace and Embroidery Counters

Alençon (Point d')—Fine needle-point lace with the ground of double-twist thread in a semi-net effect. Usually worked with horsehair on the edges to give firmness to the cordonnet.

Allover—All wide laces in which the pattern does not comprise entire widths, as in flouncings.

Angleterre (Point d')—Fine Brussels pillow lace, distinguished by a rib of raised and plaited threads worked in the lace.

Antique—Hand-made pillow lace of heavy linen thread in a large, open, rectangular knotted mesh.

Antwerp—Bobbin lace, resembling early Alençon. Shows a "pot"—that is, a vase or basket effect—in the design.

Appliqué—Any lace in which the body and design are made separate.

Arabian or Arabe (Point d')—Coarse bobbin lace made in Belgium and France as well as Arabia. Shows a large, bold pattern cable-edged, and is almost invariably in a deep ecru tone.

Argentine—Very similar to Alençon, the mesh being a trifle larger.

Arras—Very strong, white, bobbin lace, somewhat resembling Mechlin. Distinguished by its light, single-thread ground.

Aurillac—A bobbin lace which somewhat resembles Angleterre.

Ave Maria—A narrow edging.

Baby Lace—Light and simple edging made in England.

Battenberg—Same as Renaissance.

Bayeux—Bobbin lace, usually imitation of Spanish point. Also a black, rich lace, made in large pieces, for shawls, etc.

Binche—Fine pillow lace, without cordonnet. Ground resembles a spider web with small dots.

Bisette—Coarse, narrow French peasant lace in simple designs. Name often applied to cheap bordering laces.

Blonde—Originally a bobbin lace made of unbleached silk, though now shown in black, white, and colors. Made with two different sizes of thread; fine thread for ground, coarse for the design. Usually takes some floral form.

Bobbinet or Bobbin Lace—Imitation of pillow lace. Made in England and France.

Bobbin Bone Point Lace—Applied to laces having no regular ground or mesh, such as Renaissance.

Bourdon—A machine lace made of both silk and cotton. Shows scroll-like patterns cable-edged on a regular mesh.

Bretonne—Cheap narrow edging.

Brides—Slender threads connecting different parts of pattern.

Bride Lace—Laces with the pattern connected with brides. Same as bone point lace.

Brussels Net—Plain net made originally in Brussels, but now produced in all lace manufacturing countries.

Brussels Pillow—Fine pillow lace with the patterns joined together by little loops on their edges.

Brussels Point—Shows an open pattern, made partly in open, partly in closed stitch, giving appearance of shading.

Carrickmacross—Tiny Irish cambric drawnwork appliqué on net.

Cartisane—Guipure or passementerie made with thin silk or gilt-covered strips of parchment.

Chantilly—Pillow lace very similar to blonde. Made in both silk and cotton and usually seen in black.

Cluny—Coarse-thread bobbin lace, made in both linen and cotton. Shows a close-stitch pattern darned on an open ground.

Craponne—Cheap, stout thread furniture guipure.

Darned Lace—Comprehensive term taking in all net effects with the pattern applied in needlework.

Dieppe—A fine needle-point lace resembling Valenciennes.

Duchesse—Pillow lace with fine net ground with the patterns in raised work, volants and the like.

Dutch Lace—Practically a coarse Val.

English Point—See Angleterre.

Escurial—Heavy silk lace made in imitation of Rose point. Patterns outlined with cable edge.

Esprit (Point d')—Dotted bobbinet with the dots either singly or in clusters.

Fillet Lace—Any lace made with a square mesh net.

Flemish Point—Needle-point lace made in Flanders.

Footing—Simple insertion of Brussels net from one to three inches in width.

Gaze (Point de)—Flemish point lace resembling point d'Alençon, though much softer, being without horsehair.

Gène (Point de)—Openwork embroidery, made on a wool ground which is afterward eaten away by acid.

Genoa—Heavy lace made of aloe fiber. Another name for macramé.

Gimp—See "Guipure."

Grammont—White pillow lace used for shawls and the like. Black silk lace nearly resembling blonde.

Guipure—Little fancy trimming of wire cord whipped round with silk or cotton threads, and the pattern stitched together.

Guipure d'Art—Linen net upon which raised-on-intersecting patterns are worked.

Guipure de Flandre—Pillow made separate, flower connected by bars and brides.

Hand Embroidery—Heavy point lace, usually of Plauen manufacture, with fancy floral or other figures embroidered on the design.

Honiton—English bobbin lace, famed for the beauty of its designs. Sprays sometimes made

separately, and then worked on a net—Honiton appliqué.

Honiton Guipure—Large flower pattern lace on very open ground, the sprays held together with brides or bars.

Honiton Braid—Narrow machine-made braid of ornamental oval figures connected by narrow bars.

Imitation Lace—Term used to designate any machine-made lace as against hand-made.

Insertion—Any narrow lace with a plain edge on either side that admits of its being inserted in a fabric.

Irish Crochet—Heavy hand-made lace, remarkable for the beauty and distinctness of its patterns and the startling whiteness of the linen thread used in its manufacture.

Irish Point—Hybrid combination of appliqué, cutwork and embroidery on net with, in the higher grades, elaborate needle stitching.

Knotted Lace—Frequently referred to as knotting. Fancy weave of twisted and knotted threads in close imitation of some old hand laces.

Lille—A Belgian lace which somewhat resembles Mechlin. Shows a very clear, light ground, and is the most beautiful of all simple thread laces.

Limerick Lace—A form of embroidery on net or muslin.

Luxeuil—Laces of a stout, heavy nature.

Macramé—Knotted hand-made lace, made of a very heavy cord. Shown in geometrical designs principally. Very popular in deep ecru.

Maline—Fine silk net. Sometimes also applied to Mechlin lace with a diamond mesh.

Maltese—Coarse machine-made cotton lace, resembling torchon. Has no regular ground, patterns being usually connected with heavy stitchwork.

Mechlin—Light pillow lace with the pattern outlined by a fine but very distinct thread or cord. Real Mechlin generally has the ground pattern woven together, the latter running largely to flowers, buds, etc.

Medici—Special kind of torchon edging, with one edge scalloped.

Melangé—Hand-made silk pillow lace, showing a combination of conventional Chantilly with Spanish designs.

Mexican Drawnwork—Little round medallions either singly or in strips, the threads drawn to form a cart-wheel. Mexican and Teneriffe drawnwork practically the same. Machine imitations made in Nottingham, Calais and St. Gall.

Mignonette—Light bobbin lace, made in narrow stripes. Resembles tulle.

Miracourt—Sprig effects of bobbin lace applied on net ground.

Nanduly—South American fiber lace, made by needle in small squares, which are afterward joined together.

Needle-Point Lace—See "Point Lace."

Normandy Lace—See "Valenciennes."

Nottingham—General term, including all the machine-made laces turned out in that great lace-producing center of England.

Oriental Lace—Really an embroidery, being produced on the schiffli machine, the pattern being then either cut or eaten out. Also applied to point d'Arabe and certain filet effects.

Oyah Lace—A crocheted guipure shown in ornate patterns.

Picots—Infinitesimal loops or brides and other strands.

Pillow Lace (Bobbin Lace)—Made on a pillow with bobbins and pins. Machine-made imitations retain the name.

Plauen—Applied to all laces emanating from that section and including imitations of nearly all point laces. Machine embroidered on a wool ground, this being afterward dissolved in acid and the cotton or silk design left intact.

Point Lace—Lace made by hand with needle and single thread. Needle point the same. Point d'Alençon, point de Venise, etc., are all variations

of point lace although they have individual characteristics.

Point Plat—Point lace without raised design.

Point Kant—Flemish pillow lace, with a net ground and the design running largely to "pot" effects—pot lace.

Renaissance—Modern lace, made of narrow tape or braid formed into patterns, held together by brides, the brides forming subsidiary designs. Battenberg the same thing.

Repousé—Applied to the design, being a pattern that has the effect of being stamped in.

Rose Point—See Venise.

Seaming Lace—Narrow, openwork insertion.

Seville—Variety of torchon.

Spanish Lace—Comprehensive term. Convent-made, needle-point lace. Cut drawnwork effects, also convent-made. Needle-point lace in large squares. Black silk lace in floral designs.

Spanish Point—Ancient variety of gold, silver and silk passementeries.

Swiss Lace—Swiss-embroidered net in imitation of Brussels.

Tambour—Variety of Limerick.

Tape Lace—Hand-made needle lace, similar to Renaissance.

Thread Lace—Made of linen thread, as distinguished from cotton and silk laces.

Torchon—Coarse, open bobbin lace of stout but loosely twisted thread in very simple patterns. Much seen in imitations, usually in narrow widths.

Van Dyke Points—Applied to laces with a border made in points

Valenciennes—Commonly called Val. Bobbin lace, seen mostly in cheap insertions in the form of narrow edgings.

Venetian Point—Point de Venise. Needle-point lace in floral pattern, with the designs very close together and connected by brides ornamented with picots.

Venise—A heavy lace in floral patterns with designs close together and the "brides," or connecting lines, ornamented with picots.

Youghal—Needle-point lace of coarse thread, made exclusively in Ireland.

Ypres—Bobbin lace, somewhat coarser than Val.

Dressmakers' Terms

Accordion Plaiting—One plait laid on another by machinery. They are steamed and dried so as to permanently retain this position.

Ajour—All open effects, sometimes produced by a veining joining two parts together by hemstitching.

Antique—A word used to designate a style, material or fashion that has been used in ancient times, usually antedating the middle ages.

Appliqué—Lace or embroidery patterns applied to a material. It may be a band, or separate design, as of leaves, figures, etc.

Arabesque—A flat effect or design which may be made with cords, stitchery, or applied pieces outlined, *i. e.* after the Arabian style of decoration.

Bag Seam—A seam stitched on the right side and then on the wrong, hiding the raw edges.

Buerre—A name given to materials or lace having a yellow color resembling butter.

Bolero—A Spanish jacket; a small sleeveless jacket worn over a loose blouse.

Border—Any trimming put on an edge or above it and used as a finish to a garment.

Bouffant—Used to express a very full or puffy effect—as bouffant sleeves.

Bouillonné—A narrow puffing used for fancy trimming, which is sometimes corded. It is often made of chiffon or soft satin.

Chameleon—A changeable effect obtained by weaving two or three colors together.

Chiné—Effects obtained by printing the warp before weaving and making the filling of a plain color.

Choux—A rosette of any soft material which will look like a cabbage.

Collet—A small cape or large collar.

Cuirasse—A perfectly plain tight-fitting waist.

Dresden Effects—Warp-printed flowers and figures like those used on Dresden china.

Drop Skirt—A lining skirt intended for a certain dress. It is often hung or attached to the outer skirt.

Dutch Neck—A square or round neck cut about two inches below the throat.

Eton—A short jacket or coat reaching to the waist line and dipping slightly to a point at the center back. This style is copied after that worn at the Eton School, England.

Fagoting—An embroidery stitch which fills the space between two edges, holding them together. It differs from the cat or herringbone stitch in that it is worked through the edges, and not flat on them.

Featherstitching—Very much like bias or cord stitchery used in embroidery and with very good effect in some styles in dressmaking.

Fichu—A draped scarf or cape having long ends which fall from a knot at the breast.

French Gathers—Made of one long stitch on the outside and one short stitch underneath and alternating.

French Knot—An embroidery stitch in which from four to eight or nine twists are made on the needle. The needle is pushed back through the same opening to the wrong side while the loops are held on the right side.

Frogs—Ornaments made of braid in a fancy pattern, having a loop which fastens on the opposite button or olive. There are always a pair of these ornaments used for each fastening.

Galloon or Passementerie—Trimming made of beads, spangles, or silk, into bands and fancy designs.

Gaufré—An effect seen in silk when the material is pressed into shapes or patterns.

Glacé—A shiny surface, applied to gloves and silk materials.

Harlequin—Made of three or more separate colors.

Jabot—A trimming, usually of lace or chiffon, gathered full and allowed to fall in cascades or shells.

Jupon—A short petticoat applied to double or triple skirts. The upper skirt is the jupon.

Lancé—Shot effect, small dots—also called petite pois.

Melangé—Mixtures or color applied in weaving; also mixtures of cotton warp and wool weft.

Mercerize—A chemical process of rendering cotton threads lustrous. The thread is shortened and hardened, producing a silky effect.

Moiré—A watered effect like spreading waves over a silk, cotton or woolen material.

Motif—A portion of a design—as a leaf from a spray of flowers.

Plastron—A full or draped vest for a waist.

Panel—A piece of material placed either in the front or sides of a skirt, sometimes outlined by rows of trimming, giving the appearance of an inlay.

Picot—A small loop used as an ornamental edging on ribbons or lace.

Piping—A bias fold or cord put on the edge of a band or garment as a finishing.

Plait—A trimming made by folding the material over on itself.

Box Plait—A fold turned toward either side.

Double Box Plait—Box plaits having two folds.

Kilt Plaits—Large single folds turned one way.

Knife Plaits—Narrow folds turned to one side.

Triple Box Plaits—Box plaits having three folds.

Plissé—Plaited.

Polonaise—A waist and overskirt combined in one garment. It is taken from the Polish national costume.

Quilling—A narrow-plaited effect; a rose quilling is a very full triple box plaiting stitched through the center, having the effect of a row of full-blown roses.

Shirr—Two or more rows of gathers having a space between.

Smocking—Accordion plaiting caught together alternately in rows, making an elastic fabric.

Watteau Plait—A box plait down the center of the back of a Princess gown which is laid from the neck to the waist line and then hangs freely to the bottom of the skirt. Taken from Louis XV period style of dress.

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Witchtex is crinoline **modernized**—with all its faults removed.

With this new material any woman who sews can create the puffs, distensions, flares and ripples demanded by various styles.

Witchtex is easy to use, assumes any desired form and holds it as long as the material lasts.

Witchtex has been proven the most practical and satisfactory material for all flaring, distending and bouffant effects.

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Miscellaneous Hints for the Dressmaker

Armholes—Overcast or bind armholes with a bias strip of soft lining silk or muslin.

Buttonholes—Buttonhole sizes are determined by the diameter of the button.

Sewing in Sleeves—When sewing in a sleeve, sew from the inside of the sleeve. That is, hold the sleeve toward you, for in this way the sleeve is eased into the waist. When the sleeve is sewn in try to keep the shoulder and under-arm seams from being tightened by the armhole stitching, as this often affects the fit of the waist.

Front Seams of Sleeves—The front seam of a sleeve is placed about two or two and one-half inches from the under-arm seam of the waist. Another reliable guide often used is to fold the armhole from an inch back of the shoulder seam on a perfect bias. The point reached on the front of the waist is the guide for the front seam of the sleeve.

Inside Seams of Sleeves—Bind or overcast the inside seams of a sleeve to correspond to the finish of the seams of the waist. Never leave them raw.

Binding for Waist Seams—Binding for waist seams is easier to sew on evenly if the seam binding is creased in the center before it is placed on the edge of the seam. Stitches should be always short on the right side and longer on the under side of the seam.

Covering Raw Edges—In place of bands of silk to cover raw edges, bone casing makes a nice finish and is frequently used. Seam binding serves the purpose where there is no strain or wear brought to bear on it.

Shields and Dress Protectors—Shields or dress protectors should be placed in the armhole so that they fit the round at the front armscye. They should never be put in tightly, and four tackings, one at each end of the shield, one on the under-arm seam, and one on the seam of the sleeve, are quite enough.

The tacking should be done through the little tape which finishes the shield. If the rubber is punctured the perspiration will come through and possibly ruin the waist; small safety pins are sometimes used to hold the shield in place.

Sewing on Collars—When sewing on a collar to a waist do not have any fullness across the back of the waist unless the waist is designed for it. If the neck has stretched hold it in to the collar from the front to a little in front of the shoulder seam.

Shoulder Seams—Shoulder seams should turn toward the front to avoid any tightening which the reverse would make.

Cutting Material—It is always advisable to draw a thread before cutting fine materials, such as chiffon, etc. If this is not done the material has a tendency to creep away. The same method should also be followed in cutting lawn and fine white goods. In fact, it is always advisable to draw the thread whenever possible.

Matching Patterns—Plaids or stripes should always be very carefully matched, especially when bias seams are made. Care should be taken to see that every line or check matches at every stage of the making.

Shrinking Wash Materials—Washable materials should always be shrunken before being made up, but this does not mean that they need to be washed. Simply place them in a tub of water until they are thoroughly wet. Do not wring them out, but hang on a line by the selvage and allow them to drip. A little salt in the water will set the colors. Such shades as pink, blue, lavender and green should be hung in the shade when put out to dry, as the sun fades them quickly.

Back Fastening—Dresses buttoned or hooked in the back should be fastened from right to left.

"HOW TO USE WITCHTEX"

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92-94-96 Bleecker St., New York

How to Take Measurements for Patterns

There are several different makes of patterns on the market, each of which have their own points of excellence. The following few simple rules will enable you to order patterns of correct size with accuracy.

If pattern for a skirt is wanted and the hips are larger in proportion than the waist, order by the hip measurement, and fit in the waist to the required size.

The waist measure is determined by drawing the tape straight around the waist.

To find the correct bust measure, pass the tape around the body and over the fullest part of the bust. The tape should usually be about an inch below the armhole and should have a slight upward slope at the center-back. Draw the tape comfortably tight.

The length of waist is found by drawing the tape at center-back from neck to waistline and under the arm to waistline. Be sure the tape is in a perfectly straight line.

The sleeve measure should be taken around the largest part of the upper arm which is usually about three inches below the armhole.

To find the correct hip measure pass the tape around the hips about six inches below the waist line.

The sleeve length can be more accurately determined if the tape is tied to the wrist and then adjusted on a straight line at both the back and the front of the arm.

Pattern measurements for children's, girls' and misses' garments are determined in the same manner as those for women, although it is advisable to give the age as well as the bust and waist measurements, which vary in children and girls of the same age.

Here's the answer to your question of

"What is Witchtex?"

Witchtex is a new lining, interlining and foundation material used and recommended by the leading designers and dressmakers.

is for those parts of garments requiring bouffant, distended flaring and like effects for their beauty. Witchtex is full 36 inches wide, is easy to sew and has plenty of body without weight. It is of a peculiar texture that will not crush or crease and which will hold its form as long as the fabric lasts.

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Madame Bertha, One of New York's Leading Exclusive Dressmakers, Says:

"I thought you would be glad to know of my experience with Witchtex.

"I have used Witchtex with great success in many of the garments I have created for my exclusive customers during the last two months.

"I notice you are calling Witchtex the 'Modern Crinoline.' This strikes me as being a very good description, as Witchtex enables me to secure the soft bouffancy of current style easily and perfectly.

"I frankly state that I am very pleased with Witchtex, and predict a big sale for it, because of its many uses for every maker of high class garments."

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Sole Selling Agents for Witchtex and Distributors of Goddard "Whiteweaves" and Goddard Linings.

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How Many Fashions Are Launched

Every big dressmaker in Paris caters to the theatrical trade and it is said that almost any stylish, good-looking woman who is before the public can, by signing a contract to purchase all of her dresses—those for both professional and private use—from the one house, take a choice of all the models at 300 francs, notwithstanding that some of the models often run as high as 1,500 francs.

This is done to secure their entire custom and their services are walking advertisements.

This is also the chief reason why fashions can be most easily launched in Paris. For the Paris dressmaker, after creating a striking novelty, has always the medium through which to display it publicly.

Famous Paris Designers

No doubt you have often wondered from whence come so many styles that are brought out from season to season, or where they have their inspiration. The list given below contains those who may be credited with a majority of styles worn by both the American as well as European women. The discerning woman will at once recognize the handiwork of some of these artists by a study of the following interesting notes concerning them:

Beer—Place Vendome—Noted as the handsomest quarters of any of the Paris dressmakers. An atmosphere of great refinement surrounds all Beer models.

Bernard—Avenue de l'Opera—This house caters very extensively to the American trade and sells the majority of its models to garment manufacturers in the United States. It enjoys great success with tailored suits, separate coats and furs.

Bulloz—rue Royale—One of the younger and yet

a most successful dressmaker. Mr. Bulloz was for many years the head designer for Beer, of the Place Vendome. He does all of his own designing and is known as a man of exquisite taste and fertility of ideas.

Callot Soeurs—Avenue Matignon near the Palace Elysée, official home of the President of France—Firm owned by three sisters between 50 and 60 years of age. Caters largely to theatrical and operatic custom.

Cheruit—21 Place Vendome—Built up under the personal direction of Madame Cheruit. The business just prior to the war was sold to Mesdames Woermser and Boulanger, who conduct it under the name of Cheruit; though Madame Cheruit is no longer active.

Doeuillet—Place Vendome—One of the most personally conducted dressmaking establishments in Paris, the entire direction being in the hands of Monsieur Doeuillet himself. This house has a fine following among the elite and is also very popular with American importing firms.

Doucet—Rue de la Paix, not far from Paquin's—Doucet customers are mostly private people and include great numbers of fashionable women. The founder of the House of Doucet started business as a shirt-maker and haberdasher. He was the first ladies' tailor in Paris. This house also furnishes costumes to many of the big theaters and is noted for its classic styles.

Drecoll—Place de l'Opera—Original house in Vienna. Paris house now owned by Swiss and English capitalists. Very successful and of high standing. At present under English management.

Jeanne Lanvin—Faubourg St. Honore—Madame Jeanne Lanvin was formerly a successful milliner, but for the past few years has come to the front as a producer of successful models that are of the type referred to as "little dresses"—frocks of simple and girlish and becoming lines. The Lanvin dress is always marked by some original touch.

Jenny—70 Avenue des Champs Elysées—Very

well known and popular firm of recent organization, as compared with other firms. Madame Jenny gives personal attention to the designing and her husband is the business manager. This house has a great following both in Paris and with American buyers. Noted for simple, youthful styles.

Martial et Armand—Place Vendome—The Martial et Armand quarters are among the handsomest in Paris, occupying a palatial residence in which dwelt, at one time, various Ministers of State during the reigns of Louis XIV and XV. Besides the large and successful dressmaking business the Martial et Armand shop also makes a specialty of trousseaux and children's wear.

Paquin—Rue de la Paix, near Place Vendome—English company with Sir John Barker, of the Barker Stores, London, president of the organization. Very high class establishment. Managed by Madame Paquin herself since the death of her husband.

Paul Poiret—Avenue d'Antin—Noted for his extreme and sometimes eccentric dress conceptions; daring in color scheme as well as design. Inactive since the war.

Redfern—rue de Rivoli, facing the Gardens of Tuilleries—Through one of the leading concerns of Paris this firm is wholly English in its character. Their creations are somewhat influenced by eccentric or ephemeral fashion developments. This house is celebrated for the use of rich materials in exclusive patterns.

Worth—7 rue de la Paix—Well-known English house of practically three generations' standing. Founder was the dressmaker for Queen Victoria and other royal women of her period. Business now operated under direction of second and third generations. House noted for dignified and sumptuous style of dress. This firm makes more court presentation gowns than any other in Paris.

Witchtex WISDOM

The Dressmaker's Verdict

"Yes madam, I secure the necessary flare and fullness in your skirt by inserting bands of Witchtex at hip and hem!

"Dressmakers and designers everywhere have tested and accepted this modern crinoline as the practical lining, interlining and distending material. It is our foundation for the current modes."

The MODERN CRINOLINE

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